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The regions covered by these surveys are in the little-known Bismarck Archipelago, excepting Ponape, which is one of the Caroline Islands. Luise Harbour on Lihir I. east of New Mecklenburg is shown on a scale of 1:75,000, or 1.18 statute miles to an inch. Full descriptive text accompanies the sheet, which is an important addition to the mapping of these little-known regions.

ATLANTIC OCEAN.—Campagne Scientifique de la "Princess Alice," 1904. No scale. *Bulletin* of the Oceanographical Museum of Monaco, 1904.

A black map showing the itinerary of the "Princess Alice" in 1904, and the soundings made during the journey, those in the region of the Azores, completing the bathymetrical map of the archipelago just published. Gorringer and Monaco Banks are shown in insets on a larger scale. The chart illustrates the list of stations and soundings printed in *Bulletin* 19 of this Museum.

GENERAL.

THE WORLD.—L'Année Cartographique (Fourteenth year), Hachette & Cie., Paris, 1904.

The annual supplement to the geographical and map publications issued by Hachette & Co. The three-map sheets contain 16 maps, on which are indicated the additions to geographic knowledge, the boundary changes, etc., made in 1903-04. The Asia sheet shows the present status of railroad-building in Asia, the routes of Dr. Karl Futterer in northeast Tibet, and the itineraries of Grillières and Courtellemont in western China; the Africa sheet gives the results of recent explorations in the northern Sahara, the Chad Basin, southern Abyssinia, the Ivory Coast, the delimitation of the boundaries between the Ivory and Gold coasts and between Portuguese and French Guinea, and the new administrative districts of French West Africa and the French Congo; the America sheet shows the new boundary between Alaska and British America, the results of the latest expeditions by Commander Peary and the new frontier between Brazil and Bolivia. Text explanatory of the maps appears on the back of each sheet.

THE WORLD.—Sketch map of the Cotton Belt of the World. Mercator projection. Accompanying Prof. Dunstan's Report on "Cotton Cultivation in the British Empire and Egypt." London, 1904.

Colours show with rough approximation the producing areas in British and foreign territory, and also the British and other areas in which cotton-growing is now in the experimental stage.

BOOK NOTICES.

Ueber Naturschilderung. Von Friedrich Ratzel. Mit 7 Bildern in Photogravüre. München und Berlin. Druck und Verlag von R. Oldenbourg. 1904.

This last work of the great scholar, completed a few days before his death, is devoted to the systematic treatment of some problems which, though not immediately geographic, are of great importance in bringing forward the attractive sides of geography. It is dedicated "to all friends of nature, especially those who, as teachers of geography, or natural history, or history, wish to awaken an appreciation of the

greatness and beauty of the world in the souls of their pupils." Science alone is not sufficient to understand nature: to many a mind art and poetry are more intelligible interpreters. In this way the present agitation for artistic education can be made serviceable also to the study of geography, and geography in its turn can contribute toward a more general love and appreciation of nature.

The book is divided into three parts. First comes an introduction, which sets forth the relations between artistic and purely scientific description, and between science and art in general: their common purpose and foundation, namely, to help us to understand man and nature; and their difference of ways and means, namely, the difference between artistic and scientific truth, between artistic and scientific observation, artistic and scientific ways of thinking, and the historical relations of science and art.

The second part is given over to a discussion of the beautiful and the sublime in nature, and our association with it. The elements of natural beauty are found in curves, groups, repetitions, symmetry, frame, abundance, variety, movement, contrast in the landscape, while impressions of sublimity are explained by the vastness, stillness, volume, power, solitude, etc., of scenery. The paragraphs dealing with associations will be found of especial interest by scientific readers, as they serve to show how much our enjoyment of nature is increased and deepened by the scientific knowledge about it which, "like love, makes even homely objects interesting."

The third part contains practical criticisms of, and hints for, geographical description, the fruit of the author's extensive studies of geographical literature, from the earliest times to the present day. For any good description of geographical objects, accurate observation is the prime requisite. To observe means to search: *e.g.*, to search for what is essential. Since the freshness of the first impression can never be reproduced by memory, notebooks are indispensable to retain observations on the spot. In every book of travel one can distinguish what the author actually saw when he wrote and what he describes from memory alone. The so-called "ideal" landscapes which appear in some geographies are for this reason entirely worthless. Yet the personal element must never show in the description. Judgments based on individual taste, like "nice," or "pleasant," or "picturesque" etc., say nothing, and ought to be avoided. In a similar way long enumerations of mere names are devoid of meaning. In exceptional cases, as sometimes with Humboldt, they serve to produce an impression of abundance of life; but even that author incurred the blame of Jean Paul for "putting in the midst of our language the whole of Linné's Latin with nothing German about it but the tails of Germanized endings at the rear ends of the words." The overloading of sentences with descriptive adjectives, too, darkens rather than clears the description. The simpler the style, the more plastic the impression, as in Cowper's

The primrose ere her time
Peeps through the moss that clothes the hawthorn root.

This example also shows how much depends upon the proper choice of verbs: verbs expressing action or motion will always convey a more vivid impression than such as show us the objects stationary. Even the best description, however, can only supplement, not supplant, the picture, and *vice versa*: the test of the ability of both painter and writer lies in the realization of their possibilities and their limitations.

It is impossible in the limited space of a review even to allude to the many features which will make this book a mine of suggestions to every one engaged in geographic writing; for him who is conversant enough with German to make the application of the author's remarks to English examples the best that can be said about it is: *tolle, lege!*

M. K. G.